

N.B.—Postmasters and Subscribers will please observe the Note below.

THE

# CHRISTIAN REVIEW.

Editors.

JAMES J. WOOLSEY.

WILLIAM C. ULYAT.

Assistant Editors.

R. TURNBULL, D.D.

PROFESSOR H. B. HACKETT.

J. N. MURDOCK, D.D.

PROFESSOR J. L. LINCOLN.

WILLIAM R. WILLIAMS, D.D.

NO. LXXXIV.—APRIL, 1856.

VOL. XXI.

NEW YORK:  
PUBLISHED AT 115 NASSAU STREET.

1856.

The Postage on this work by the new law, when paid in advance, is  $3\frac{1}{2}$  cents on each number, or 14 cents a year.

# CONTENTS.

	PAGE
ART. 1. THE JANSENISTS, - - - - -	161
" 2. PROGRESS OF BAPTIST PRINCIPLES, - - - - -	194
" 3. CHRIST IN THE OLD TESTAMENT, - - - - -	204
" 4. ARCHIBALD ALEXANDER, D.D., - - - - -	220
" 5. SIN AND REDEMPTION, - - - - -	246
" 6. THE HISTORY AND DESTINY OF COAL, - - - - -	267
" 7. BIBLICAL AND CLASSICAL HYMNOLOGY, - - - - -	283
" 8. NOTICES OF NEW PUBLICATIONS, - - - - -	292
" 9. LITERARY AND THEOLOGICAL INTELLIGENCE, - - - - -	316

## COMMENDATIONS OF THE WORK.

THE CHRISTIAN REVIEW is the leading exponent of the doctrines, polity, and measures of the Baptists of the United States; and in literary and critical ability among the ablest reviews in our country. It is well worthy the patronage of all Baptists. Its contents are all original, and no pains are spared to secure the highest degree of talent and learning in the denomination.—*Western Watchman, St. Louis.*

"The friends of sacred literature must feel proud of this Quarterly."—*Family Mag. of Lit., Art, and Science.*

"It seems more and more to be an indispensable companion in the professional labors of the ministry, as well as an inestimably entertaining and useful journal for family and private reading. I cannot do without it."—Rev. J. N. TOLMAN.

"It is the only Baptist Quarterly, furnishes much valuable reading, and is worthy of extensive patronage."—*Religious Herald, Richmond.*

"The articles are able and scholarly; and the critical and popular are judiciously blended."—*Christian Herald, Detroit.*

"As is its custom, a rich variety of matter is presented to the reader. A decided improvement is seen in the mechanical department of this able Quarterly, in each succeeding number."—*Western Recorder, Louisville, Ky.*

Names of Authors of the April No. 1856, in the order of the articles. Rev. JEREMIAH CHAPLIN, Mass.; Rev. J. NEWTON BROWN, D.D., Philadelphia; Rev. DAVID B. FORD, Mass.; Prof. W. T. BRANTLY, University of Georgia; Rev. S. L. CALDWELL, Bangor, Me.; Prof. GEO. W. ANDERSON, N. Y.; W. C. U.

these nations themselves, and through them, towards the whole race of man.

Such peculiar dispensations toward these nations lift them to a distinguished position in the world, and give importance to all that pertains to their internal progress or their external policy. Sharing, jointly, in God's great blessings, it becomes them, as brothers, to stand side by side for the fulfillment of their united destiny. Great Britain is the elder, the United States the younger. The English have led the van in the use of that fuel which so rapidly generates power in the world. We with our Benjamin's portion, will emulate their example and push on in their footsteps. We will neither envy them their priority of birth or of influence, nor will we boast of the large provision made to secure to us a glorious future. Other thoughts fill our mind. Other desires arise in our heart. We think of both nations as depositories of God's holy word, and of the Glorious gospel; and as endowed with the means of power and influence among the nations of the earth, not for their own selfish aggrandizement, but in order that they may the more rapidly spread abroad God's word, and the more efficiently further the universal triumph of Christ's gospel. We desire, that they may both quit themselves nobly in their efforts for their own religious advancement, and use well all the power intrusted to them for the religious advancement of the world.

---

#### ARTICLE VII.—BIBLICAL AND CLASSICAL HYMNOLOGY.

THE Hebrews are the first people in connection with whom we have any authentic information on the subject of sacred hymns and music. At least two centuries before Orpheus tuned his lyre and sang the praises of the gods, the Israelitish nation used the timbrel and sang songs to Jehovah. The records of Moses carry us further back than those of any other author. He traces the invention of music to long years before the flood (Gen. iv., 21). The next mention which

he makes of the subject is in connection with Laban and Jacob, though it is in this case of a secular cast (Gen. xxxi., 26, 27). The fact of instruments suggests that vocal music must have been already cultivated. The 88th and 89th Psalms have been supposed by some—the learned Lightfoot\* among others—to belong to the days of Egyptian bondage, and to be the oldest sacred songs extant. More modern commentators, however, attribute them to the times of David, and some even to the age of the Babylonish captivity. If Job is rightly placed among the patriarchs, it appears from the book bearing his name that musical instruments, and perhaps divine songs were common in the land of Ur (Job xxi., 12; xxx., 31). When God wrought deliverance for his people at the Red Sea, Moses and the children of Israel sang a song unto the Lord (Ex. xv., 1-19). So did Miriam, sister of Aaron, with all the women (Ex. xv., 20, 21). The 90th Psalm, it is generally supposed, is a production of Moses. The Jews attribute the nine that follow it to him likewise, though without sufficient reason. The thirty-second chapter of Deuteronomy is an ode by the same author, and was probably sung by the people. At a later period—in the times of the Judges—Deborah and Barak composed and sung a song that they might commemorate their escape from under the yoke of “Jabin, king of Canaan,” who, for twenty years, “mightily oppressed the children of Israel” (Judges 5). The prayer of Hannah, recorded in 1 Sam. ii., 1-10, is a religious ode. These embrace the chief of the notices of sacred music and song among the Hebrews, prior to the times of David, which has been handed down to us. From them we may learn that in the earliest times sacred melodies were composed, that instruments of music were used, and that all the people publicly sang the praises of God. Whether Psalmody was original with the Hebrews at the Exodus, or whether they had learned it in Egypt, or of some other people, is not certainly known. But as the earliest productions of any people are always lyrical and religious, and as the Egyptians were a wise nation and worshippers of



the gods, it is natural to suppose, even had we no direct evidence of the fact, that sacred music was an art practised by this oldest and most civilized people of whom we have any extended record.

The most important era in hymnology and sacred music is the age of King David. He is the greatest composer of Psalmody the world has ever had—the first and the last, without a second or a rival. A sacred historian speaks of him under the honorable appellation of “the sweet Psalmist of Israel.” He is the divine Poet Laureate of the human race. He wrote more of the Psalms than any other individual; on which account, as also from the interest he took in introducing them in public worship, the whole collection is called by his name.

Beside the lyrical productions of David, the Scriptures contain numerous sacred songs by other authors. Some of the Psalms were composed by Moses, others by Asaph, the sons of Korah, Jeduthem, Heman, Ethan, and Solomon, and others still by persons whose names have been lost. Beginning with Moses and extending through a period of at least nine hundred years, and some say to even the age of the Maccabees (without, however, just grounds), the Church of God, under the ancient dispensation, had her poets, who, probably, composed odes as the necessities of the people required. Many of these are now lost. Solomon wrote a thousand and five songs (1 Kings iv., 32). But of this vast number we cannot say certainly that more than one (the 127th) is extant. In addition to the songs collected in the book of Psalms, there are several prayers in the other Scriptures which are of a lyrical character, as the prayers of Isaiah (Is. xxvi.), of Hezekiah (Is. xxxviii., 10-20), of Jonah (Jon. iii.), and of Habakkuk (Hab. iii.).

Most of these productions have been sung in all succeeding ages and under every clime:

“The songs that flowed on Zion’s hill  
Are chaunted in God’s temple still,  
And to the eye of Faith unfold  
The glories of his house of old.” \*

They embrace almost every variety of sentiment suitable to devotional expression, yet not so as properly to prevent the introduction, in modern times, of additional hymns.

Music was set by the Jews to their odes. What the nature of this music was we have no exact information, as it has not been transmitted. Both vocal and instrumental was employed. David was an inventor of musical instruments (1 Chron. xxiii., 5; 2 Chron. vii., 6). In this too he was followed by other Jews (Ainos vi., 5). Of the character of these instruments, of which in detail it would be difficult to discourse satisfactorily, we cannot here speak particularly, it being sufficient for our purpose to simply indicate that such things were used by the Israelites in the worship of God.

David formed choirs. The Levites being numerous, and many of them unemployed, he took three of the sons of Levi, with their children, and arranged them in twenty-four bands, who performed in turn, in the tabernacle, after the ark had rest. These sung and played at the dedication of Solomon's temple (2 Chron. v., 11-13), and afterward at the foundation of the second (Ezra iii., 9-10), while on the Sabbaths and other festivals, they stood by the altar of burnt sacrifice, praising the God of Jacob (1 Chron. xxvi., 4-6; xxv, 1; 2 Chron. xxix., 25). The number of singers in each band was twelve, making in all two hundred, fourscore, and eight. When David composed an ode, he sent it to the chief of these musicians, who, doubtless, arranged for it a tune, and performed it with his brethren. Thus new music as well as new hymns was continually appearing. In these choirs both men and women sang. The whole arrangement was, probably, by a Divine order, and must have been very novel and imposing, calculated to strike the worshippers with awe and inspire them with feelings of devotion.

The songs of Sion became very celebrated among other people; and often were the Jews in exile required to sing them (Psal. cxxxvii. 3); whence it may appear that not only the choirs but possibly the people too learned the melodies of the temple. Since the destruction of their city and their consequent dispersion, the cultivation of sacred music has not been with the Jews a prominent object of attention. It does not seem

consonant that it should be, as according to their notions respecting Jesus of Nazareth, the Lord their *Messiah* delayeth his coming. In a few places they sing, especially in Germany. But as a people they have lost that celebrity in music which the Fathers attained.

But not only the Jews; heathen nations also, of the remotest antiquity, had their religious songs. The oldest poems, remarks Plato,\* consists of divine hymns. Linus is the first heathen poet of whom we find any record. His poems are of a sacred character. He was a *Greek*, and according to the legends a cotemporary of Joshua. Following him at the distance of about a century was Orpheus. He composed, it is said, several divine songs. Then followed Homer, a century later perhaps than Solomon, and in the days of Elijah. After Homer came Hesiod. The two latter have married the gods and religion to poetry. Several hymns were discovered during the last century† addressed to Apollo and other of the heathen deities. They are doubtless of very high antiquity. The ancient critics usually attributed them to Homer. Music was early connected by the Greeks with religion. Pythagoras, it is well known, regarded it as something divine eminently tending to enliven the affections and conducive to meditation. From the book of Daniel, it appears that in *Babylon* in the days of the Jewish captivity musical instruments were employed in religious worship in that city (Dan. iii. 5). The oldest specimen of *Latin* poetry extant is of a religious character. It is supposed to belong to the age of Romulus. Dunlop has given it in his history of Roman literature,‡ of which the following is his translation.

“Ye 'Lares aid us! Mars thou God of might!  
From murrain shield the flocks, the flowers from blight.  
For thee, O Mars! a feast shall be prepared;  
Salt and a wether from the herd;  
Invite by turn each demigod of Spring.  
Great Mars, assist us! Triumph! Triumph sing!”

Several interesting observations might be connected with this fragment of the Old Roman Hymnology; but nothing

---

\* De Leg. B. 3. † At Moscow. Edited by Ruhenken. ‡ Vol. 1, p. 41.



more than its bare quotation is necessary. It fully illustrates the connection of poetry and music with religion and divine worship which prevailed among the early Romans. This hymn which has been discovered in modern times\* used to be sung by the *Fratres Arvales*, a company of priests who officiated at Old Rome in the festivals called *Ambarvalia*. Clemens, Alexandrinus, and Porphyry make mention of the use of hymns by the *Egyptians* and *Indians*.—Arrianus, who flourished in the second century, and who was in his own country—Greece—a priest of Ceres and Proserpina, but who afterward, coming to Rome, devoted himself to philosophy under Epictetus, makes use of the following language—"If we are intelligent creatures what else should we do both in public and private, than to sing a hymn to the deity? If I was a nightingale, I would do as a nightingale, and if a swan, as a swan; but since I am a rational creature, I ought to praise God, and I exhort you to the self-same song: this is my work while I live, to sing an hymn to God, both by myself and before one or many." We do not find, indeed, that the musical element in Heathen worship was of a very imposing character—such for example, as formerly attained among the Jews, and shortly afterward among the Christians. It is sufficient, however, to have found that it existed. It goes far, as we shall presently notice, towards establishing an important doctrine in connection with our subject.

We have pointed out the hymns and music of the Old Testament; it remains for us to consider the same in connection with the New Testament. Singing is here enjoined and regulated and examples given. At the institution of the supper, Jesus and his disciples "sung an hymn" (Matt. xxvi., 30: Mark, xiv., 26). According to some† Christ then instituted singing as an *ordinance* to be observed in his church for ever by *all* his people. The Vulgate translates the original (*ὑμνησαντες*) of the sacred historian by the words "*hymno dicto*." Erasmus, in his translation of the New Testament, departs from this rendering and gives one more in accordance with the Greek. His words are "*cum cecinissent*." For

\* At Rome in 1778, on a stone, in digging foundations of Sacristy of St. Peter's.

† W. Bridge's works, vol. 4, p. 137.



this he received the commendation of Beza.\* The rendering of the Vulgate in giving the singular for the plural, would confine the singing to perhaps but one of the company, which would be manifestly contrary to the sense of the original. The ambiguity of the word *ὑμνεω* has given rise to some perplexity. It may mean either to recite or to sing. Campbell has chosen to retain it as ambiguous by rendering it here, "and after the hymn."† But surely the plural form according to which they all joined, might have precluded the idea that the hymn was only recited. That which they sung was doubtless a part or the whole of what is called the great Hallel, a portion of the Psalms extending from the 113th to the 118th. These the Jews were accustomed to sing at the Passover. We do not find, however, that singing was any part of the institution as originally given by Moses. It was an addition of after ages. But our Lord accepted it, because suited to his kingdom. Melville draws from all this the inference that the church may be allowed to modify ordinances.‡ This is surely unfair. For the adoption of all of what was a corruption in one ordinance, in the institution of another, can by no means be construed as sanctioning even its introduction into the first; much less therefore can it give it the force of a pattern, to be followed in all similar cases by uninspired disciples. In accordance with this example of their Lord, his churches ever sing an hymn at the close of celebrating the Eucharist. There is something exceedingly touching, which every communicant may well feel, in Christ's thus singing an hymn with his disciples; and that immediately before he suffered. He was probably the precentor of this little congregation of chosen ones. It is usually regarded as unfit thus to sing songs on mournful occasions (Psalm cxxxvii: Dan. vi, 18), and it can only be justified by an element of joy being connected. This was the case with Christ. His crucifixion was connected with a crown. "For the joy that was set before him he endured the cross, despising the shame." The apostolic constitutions appointed the 34th Psalm to be sung at the Supper. In ages

---

\* "Ut intelligatur apostolos una cum Christo cecinisse."

† Note on Matt. xxvi, 30.

‡ Sermons, vol. 2, p. 33.

more than its bare quotation is necessary. It fully illustrates the connection of poetry and music with religion and divine worship which prevailed among the early Romans. This hymn which has been discovered in modern times\* used to be sung by the *Fratres Arvales*, a company of priests who officiated at Old Rome in the festivals called *Ambarvalia*. Clemens, Alexandrinus, and Porphyry make mention of the use of hymns by the *Egyptians* and *Indians*.—Arrianus, who flourished in the second century, and who was in his own country—Greece—a priest of Ceres and Proserpina, but who afterward, coming to Rome, devoted himself to philosophy under Epictetus, makes use of the following language—"If we are intelligent creatures what else should we do both in public and private, than to sing a hymn to the deity? If I was a nightingale, I would do as a nightingale, and if a swan, as a swan; but since I am a rational creature, I ought to praise God, and I exhort you to the self-same song: this is my work while I live, to sing an hymn to God, both by myself and before one or many." We do not find, indeed, that the musical element in Heathen worship was of a very imposing character—such for example, as formerly attained among the Jews, and shortly afterward among the Christians. It is sufficient, however, to have found that it existed. It goes far, as we shall presently notice, towards establishing an important doctrine in connection with our subject.

We have pointed out the hymns and music of the Old Testament; it remains for us to consider the same in connection with the New Testament. Singing is here enjoined and regulated and examples given. At the institution of the supper, Jesus and his disciples "sung an hymn" (Matt. xxvi., 30: Mark, xiv., 26). According to some † Christ then instituted singing as an *ordinance* to be observed in his church for ever by *all* his people. The Vulgate translates the original (*ὑμνησαντες*) of the sacred historian by the words "*hymno dicto*." Erasmus, in his translation of the New Testament, departs from this rendering and gives one more in accordance with the Greek. His words are "*cum cecinissent*." For

\* At Rome in 1778, on a stone, in digging foundations of Sacristy of St. Peter's.

† W. Bridge's works, vol. 4, p. 137.

this he received the commendation of Beza.\* The rendering of the Vulgate in giving the singular for the plural, would confine the singing to perhaps but one of the company, which would be manifestly contrary to the sense of the original. The ambiguity of the word *ὑμνεω* has given rise to some perplexity. It may mean either to recite or to sing. Campbell has chosen to retain it as ambiguous by rendering it here, "and after the hymn."† But surely the plural form according to which they all joined, might have precluded the idea that the hymn was only recited. That which they sung was doubtless a part or the whole of what is called the great Hallel, a portion of the Psalms extending from the 113th to the 118th. These the Jews were accustomed to sing at the Passover. We do not find, however, that singing was any part of the institution as originally given by Moses. It was an addition of after ages. But our Lord accepted it, because suited to his kingdom. Melville draws from all this the inference that the church may be allowed to modify ordinances.‡ This is surely unfair. For the adoption of all of what was a corruption in one ordinance, in the institution of another, can by no means be construed as sanctioning even its introduction into the first; much less therefore can it give it the force of a pattern, to be followed in all similar cases by uninspired disciples. In accordance with this example of their Lord, his churches ever sing an hymn at the close of celebrating the Eucharist. There is something exceedingly touching, which every communicant may well feel, in Christ's thus singing an hymn with his disciples; and that immediately before he suffered. He was probably the precentor of this little congregation of chosen ones. It is usually regarded as unfit thus to sing songs on mournful occasions (Psalm cxxxvii: Dan. vi, 18), and it can only be justified by an element of joy being connected. This was the case with Christ. His crucifixion was connected with a crown. "For the joy that was set before him he endured the cross, despising the shame." The apostolic constitutions appointed the 34th Psalm to be sung at the Supper. In ages

---

\* "Ut intelligatur apostolos una cum Christo cecinisse."

† Note on Matt. xxvi, 30.

‡ Sermons, vol. 2, p. 33.



subsequent, a selection was made of the 42d, 43d, 45th, 133d, 139th, or 145th.

In his first epistle to the Corinthians, Paul speaks of their having "a psalm" in their meetings, and directs that singing be done "with the spirit and with the understanding." (1 Cor. xiv., 15, 26.) He is speaking here of the gift of tongues, particularly that form of it which manifested itself in odes; and which, he says, should be controlled "to edification." This passage does not countenance simple singing in the heart. For the spirit referred to is the *spirit of God*. In the Epistles to the Ephesians and to the Colossians, Paul speaks of "psalms, hymns, and spiritual songs;" and enjoins the singing of them as a public service to be engaged in with a fervent heart by all the disciples. (Eph. v., 19, Col. iii, 16.) James, too, gives direction to sing psalms (James v., 13). From these passages it is evident psalmody was a part of worship practised and approved in the churches of the apostles, and that the whole body of Christ's people were expected to join in the service. The prophecies of Mary (Luke i., 46-56) and of Simeon (Luke ii., 25-35) are highly poetical, and were probably uttered in the form of singing. The heavenly host who appeared to the shepherds at Bethlehem, *sang* (Luke ii., 13,) God's praises; and Paul and Silas, at midnight, in the jail of Philippi, did the same; and so loud that the prisoners heard them. (Acts, xvi, 25.)

Singing, it thus appears, has been ordained a part of Church service. But it is to be observed further, that it is of the nature of moral obligation. We have seen sufficient to make it probable at least, that it has been practised in all the early ages, and by all people in their religious offerings. Hence we may infer that sacred music is natural to the race. Gale, in his *Court of the Gentiles*, labors to trace the origin of its existence among heathen nations to the Jews. The religious poetry of Linus, Orpheus, and other Greek authors (fabled or real), he derives from their contact with the Hebrews.\* But it is highly probable that the musical art was cultivated in Egypt, long before the Mosaic era; and it is conceded that

---

\* Vol. 1., B. 3., C. 1.



Grecian civilization sprung from the banks of the Nile. In the brilliant reign of Augustus, there was brought from Egypt to Rome a pillar which is supposed to have been erected by Sesostris, who ruled when Israel was a slave. On that pillar there is a representation of a musical instrument. Egyptian civilization and art, it is natural to suppose, began to decline after the exodus of Israel. It was at its height in the days of the patriarch Jacob, and dates its commencement to a period little short of the flood. From all this, we may gather that sacred music is a relic of the fall rather than of Mount Zion, and thus incumbent as a moral ordinance first. Jonathan Edwards, attributes the disposition to abound in singing which was manifested in New England in 1740, to the influence of the spirit of God.† In respect to singing as a religious duty, devolving upon all, the same divine is said to have observed, "that it is the command of God that all should sing—that they should make conscience of learning to sing, and that (where there is no natural inability), those who neglect to learn, live in sin." But while thus the history of religious song reaches back to the remotest antiquity, as if emanating directly from the bosom of God; it advances in the Apocalyptic vision to a period in the future beyond the furthest imagination. Holy music is one of the revealed pleasures of Heaven: it is a service which will be transplanted from the earth to the skies (Rev. v., 8, 9: xv., 2, 3), and the only service we read of that will. Its practice therefore, cannot but be a matter of sacred obligation to all.

## ARTICLE VIII.—NOTICES OF NEW PUBLICATIONS.

*The Parabolic Teaching of Christ; or the Engravings of the New Testament.* By the Rev. D. T. K. DRUMMOND, B.A., Oxon. (New York : R. Carter & Brothers. 1855. 8vo. pp. 440.) The Parables of our Lord have been, in all ages, a rich source of instruction to the church. But they have also proved a fruitful theme of discussion among interpreters of the sacred writings. What constitutes a Parable? Wherein do the distinctions lie between the Parable, the Allegory and the Proverb? and what is the true principle of interpretation to be applied to Parables? These questions have been variously answered and there will probably always be some diversity of opinion in reference to them.

Mr. Trench, the most noted among recent writers on the Parables, has given a definition of the Parable which will include all the illustrative teaching of our Lord. Yet, in fact, he discards his own definition, and omits some of the richest passages in his parabolic discourses. Why, with his idea of what constitutes the New Testament parable, he should have passed by such parables as those of the Good Shepherd, the Wise and Foolish Builders, the Old and New Garment, and the like, we are unable to see. He thus eliminates the parabolic teaching of our Lord of its most striking examples.

In our judgment, a work professing to treat of *the* Parables of our Lord, should include every instance and passage of his illustrative and figurative teaching. Whatever difficulty there may be, in given cases, in adjusting the terms of the illustration to certain formal definitions of a parable, it seems to be the more natural and consistent course to treat all "the dark sayings" of our Lord as parables. He foretold of himself, through the prophet, that he would open his mouth in parables; and this is declared, in the Gospel, to have been the exclusive method of his teaching; at least in certain places, and during certain periods of his ministry. And we find, in fact, that some parts of his teaching, which, according to our definitions and distinctions, would be allegories or proverbs, were put forth by him as parables, and received as such, by his disciples. For instance, Luke, in recording our Lord's remark concerning the blind leading the blind, "calls it a parable." And when Christ said, "Not that which goeth into the mouth defileth a man," Peter said "Declare unto us *this parable.*"

And while we thus adopt the principle of the largest inclusion, in deciding what is embraced in the parabolic teaching of our Lord, we are also in favor of as wide an application of the incidents in the parables as can be made to consist with fidelity to the central truths which they were meant to illustrate.

The work of Mr. Drummond is constructed in accordance with these views. He includes all the instances of our Lord's illustrative teaching in his treatment of the parables, and adopts a rule of interpretation which is at

# VALUABLE BOOKS,

LATELY PUBLISHED BY THE

AMERICAN BAPTIST PUBLICATION SOCIETY.

Depository, 118 Arch St., Philadelphia.

---

**CHRIST OUR LIFE.** In its Origin, Law and End. A Prize Essay. By JOSEPH ANGUS, D.D., President of Stepney College, London. 12mo, 336 pages. Price 75 cents.

"This Book is remarkable for the originality, clearness, and simplicity of its plan, the exact and profound learning of which it is the fruit, without the lumber of parade, the strength, simplicity, and classic beauty of its style; the deep, yet lively religious feeling which animates every sentence, and the gentle, yet irresistible march of thought by which every conclusion is reached."—*Western Watchman*.

**WILLIAM CAREY.** A Biography. By JOSEPH BELCHER, D.D. With a Portrait of Carey, and other Engravings. 12mo, 306 pages. Price 80 cents.

"The Baptist Church has been greatly honored of God in her Missionaries. Dr. Carey will never be forgotten for his labors in Oriental Literature. This book is one of very great interest."—*National Magazine*, (Methodist.)

**LIFE IN JUDEA; or, GLIMPSES OF THE FIRST CHRISTIAN AGE.** By MARIA T. RICHARDS. With a Beautiful Frontispiece. 12mo, 312 pages. Price 80 cents.

"This is truly a fascinating volume—its style brilliant and poetic, its character skilfully portrayed, and its plan well conceived and carried out. It is a production evincing high genius and extensive reading, and must command a large circulation. We most cordially recommend it to our readers."—*Religious Herald*.

**MEMORIALS OF BAPTIST MARTYRS.** With a preliminary Historical Essay. By J. NEWTON BROWN. With several Engravings. 12mo, 309 pages. 75 cents.

"No Christian can read the sufferings and triumphs of these martyred disciples, and not have his heart moved."—*Mother's Journal*.

**MEMOIR OF MRS. SARAH D. COMSTOCK,** Missionary to Arracan. By Mrs. A. M. EDMOND. 12mo, 228 pages. Price 50 cents.

"This unpretending volume presents one of the finest and fairest pictures of the trials of Missionary life and the triumph of Christian principle to be found in modern biography. I wish it might be read by every Christian in the land."—*Rev. Dr. Dean, late Missionary to China*.

**CARRIE HAMILTON; or, THE BEAUTY OF TRUE RELIGION.** By Mrs. C. W. DENISON. 12mo, 296 pp. 65 cents.

**CARROLL ASHTON; or, THE REWARDS OF TRUTHFULNESS.** By AUNT ABBIE. 18mo, 156 pp. 39 cents.

**MY JOY AND CROWN; or, CHERISHED INSTANCES OF CONVERSION.** By Rev. A. S. PATON. 18mo, 87 pp. 20 cents.

**MY CLASS; or, STORIES ON THE ELEMENTS OF CHRISTIAN CHARACTER.** By AUNT ABBIE. 18mo, 168 pp. 30 cents.

Each of the above volumes is embellished with a beautiful Frontispiece.

## NEW SUNDAY SCHOOL HYMN BOOK.

**THE SABBATH SCHOOL HARP,** a new and superior collection of Hymns for Sunday Schools, has just been issued, and is now ready for sale at the Depository. This book will no doubt supersede all others in our Sunday Schools when its merits are fully known. Price 6 cents.

## SUNDAY SCHOOL BOOKS.

The Society is continually adding to its collection of Books in this Department.

The above, with many other valuable denominational and other religious works published by the Society, may be had at the Depository, in Philadelphia; Sheldon, Lamport & Co., 115 Nassau St., and at the Office of the American and Foreign Bible Society, 115 and 117 Nassau Street, New York; Heath & Graves, 79 Cornhill, Boston; W. S. Crouley, 146 Baltimore St., Baltimore; Charles Waltham, 203 Main St., Richmond; George Parks & Co., 255 King St., Charleston; and William Crowell, 9½ Chestnut St., St. Louis.



**THE CHRISTIAN REVIEW HAS AN HONORABLE HISTORY.**  
The number is not small who have been its constant readers ever since it was started. The first number of 1836 is as worthy of perusal now, as when first printed. It has collected and preserved a body of literature, much having a historical and denominational value, which else had been lost. We need it to-day as much, and more, than ever. It cannot be dispensed with : it meets, better far than any other quarterly, the wants of our own ministry and membership.

*Watchman and Reflector, Boston.*

This eminent Quarterly is one of the most talented of its class this side the Atlantic. Every intelligent Christian should possess himself of a copy ; his knowledge of Christianity will be much enlarged thereby. There is a freshness and vigor in the articles we rarely see equalled.—*The Companion, N. O.*

## TERMS.

THE CHRISTIAN REVIEW is published quarterly, at New York, in January, April, July, and October, at THREE DOLLARS PER ANNUM, *in advance*. If not paid within the year, three dollars and fifty cents.

1. Subscribers for one copy, who remit THREE DOLLARS, *in advance*, to the office of publication, will be entitled to payment of postage on all numbers issued after the receipt of the money.

2. Subscribers who remit FIVE DOLLARS *in advance*, to the office of publication, will be entitled to one copy a year, for two years, postage paid.

3. Ministers of the Gospel who shall obtain three new Subscribers, and remit the regular price, (Three Dollars each,) will be entitled to a copy of the REVIEW for One Year, or *pro rata*.

4. To Theological Students, the REVIEW is furnished at Two Dollars a year, when paid strictly in advance. If not paid until the year has expired, the regular price, three dollars, will be charged.

5. It is a standing rule of the office to send the REVIEW to those subscribers who do not give notice of discontinuance before arrangements are made and expenses incurred for a new volume, which is by the first of December. And even when due notice is given the work will not be discontinued till all arrearages are paid, unless at the discretion of the Publisher.

✍ Be particular, in remitting, to mention the *name* of the *State* and the *Post-Office* at which the REVIEW is received. Also, in giving notice of changes of address, note where it has been taken.

✍ Pay no money to travelling agents, who bear not with them proper credentials, over our own signature.

✍ The expenses of the work render it necessary that Subscribers should be *prompt* and *regular* in their payments.

✍ Subscribers are requested to remit by draft on New York, to our order. When a draft cannot be obtained conveniently, subscribers will please send us the amount in money.

✍ Receipts will be inclosed in the number succeeding the payment.

✍ All communications for the Christian REVIEW must be addressed to JAMES J. WOOLSEY, 115 Nassau Street, New York, and marked Post Office, Box 3787.

U. D. WARD, Esq., at the Bible Rooms, 117 Nassau St., N. Y., is duly authorized to receive orders and receipt payments for the work, in the absence of the Publisher.